

AMERICAN ART NEWS.

Vol. V. No 14.

NEW YORK, JANUARY 19, 1907.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

American Art Galleries.—The private collection of paintings of Mr. H. S. Henry, of Philadelphia, January 19 to 25. Matsuki Chinese Porcelains, January 19 to 24.

Astor Library.—Exhibition of black and white and color plates from F. Hopkinson Smith's "Venice of Today." Plates from F. R. Martin's "History of Oriental Carpets Before 1800."

Blakeslee Galleries.—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Fine old engravings and art objects.

Brandus Galleries.—Exhibition of portraits by A. Benziger, January 15 to 30.

Brooklyn Institute of Arts and Sciences.—Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

Canessa Galleries, Paris.—Antique works of Art.

C. J. Charles.—Works of art.

Clausen Galleries.—Paintings of Newport Gardens, by Mary Ellen Carlisle, January 2 to February 4.

Collins Galleries.—XVIII. Century English and French oils.

Durand-Ruel Galleries.—Old masters and modern paintings.

Ehrich Galleries.—Exhibition of early Italian paintings.

Féral Gallery, Paris.—Ancient and modern paintings.

Fishel, Adler and Schwartz.—Fine paintings by noted artists.

Gimpel and Wildenstein Galleries.—High class old paintings.

J. & S. Goldschmidt, Frankfurt.—High class Antiquities.

Heinemann Galleries.—Modern paintings. Modern German pictures a specialty.

Hamburger Fres. Paris.—Works of Art.

E. M. Hodgkins, London.—Miniatures, Sevres porcelaine, French furniture.

Holland Art Galleries.—High class modern paintings.

F. W. Kaldenberg's Sons.—Artistic specialties in ivory, pearl, etc.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Khayat Gallery.—Antique art objects.

Kleinberger Gallery, Paris.—Works of art.

Knoedler Galleries.—Exhibition of Whistler Etchings. Portraits by Emil Fuchs to January 31. Water colors by Anthony Dyer.

Leicester Galleries, London.—Works of C. C. Shannon, and water colors by Ruth Dollman.

Lenox Library.—Exhibition of Hopkins collection of photographs of Italian works of art, and etchings by the late Dr. LeRoy Milton Yale.

Macbeth Galleries.—Exhibition of paintings by William Sartain, to January 26.

Metropolitan Museum.—Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

McClees Galleries, Philadelphia.—Exhibition by Robert Henri, February 4 to 18. Exhibition by Everett Shinn, January 21 to February 2.

Minassian Galleries, Paris.—Persian and Arabian objects for collection.

Montross Galleries.—Exhibition of paintings by Howard Gardner Cushing, January 18 to February 1.

Noé Galleries.—Exhibition of water colors by F. Hopkinson Smith, to January 26.

Oehme Galleries.—Paintings and water color drawings.

H. O. Watson & Co.—Decorative works of art.

Williams (Max) Gallery.—Old English colored prints, after Moreland and others. Etchings after W. Dendy Sadler.

SALES.

American Art Galleries.—Private collection of masterpieces belonging to

PENNSYLVANIA ACADEMY EXHIBITION.

The one hundred and second annual exhibition of the Pennsylvania Academy will open with the usual private view in the galleries of the Academy this evening.

The exhibition numbers something over four hundred works, which occupy, with a better spaced hanging than usual, all the galleries, corridors, transept and rotunda, with the exception of the two Gibson galleries, the Gilpin gallery and the South transept. The exhibition is frankly considerably smaller, numerically, than that of last year. On the other hand, the galleries have never looked better, and the exhibition is, first of all, most distinguished in character, and, secondly, very well hung.

The standard has been held very high, and the hanging committee and jury worked with remarkable unanimity of judgment and fairness. One finds the work of comparatively obscure painters hung for the first time in prominent places, and there has been an heroic attempt to do away with a "morgue." This has been fairly successful, though around on the south side of the building are found the siftings of the show, the inevitable "residuum" after the more desirable rooms were hung.

The honor wall is occupied by a full-length portrait by James MacNeill Whistler, his well-known "Count Robert," owned by Richard A. Canfield, of New York. This is one of four Whistlers in the exhibit, the others hung in Gallery I are the portrait of Sir Henry Irving as Philip of Spain, owned by George C. Thomas; "The Little Blue Bonnet," owned by Mrs. Herbert L. Pratt of Brooklyn, and "La Neopolitaine," owned by Mr. Canfield.

There are two paintings by Miss Mary Cassatt.

The center of the honor wall is devoted to a canvas by Henry S. Hubbel called "Henry and Jack," not especially interesting. To the left is Alexander's portrait of a lady, and to the right Philip Hale's "Nude."

Thomas Anshutz shows a portrait, well hung, near Lambert's Chevalier, done in pastel, of which the design and handling calls for very special mention. All of the canvas is more distinguished than the face, which is hot in color, a little big in proportion and not delicate in texture.

De Camp's "Dr. Furness" may be briefly characterized as statistical rather than inspired, though it has almost all the fundamental truths and is done in the frankest manner, with profound knowledge.

In the lower end of gallery F is Henri's portrait of a Spanish matador, one of four portraits by this painter. It is not a good Henri, and in its daring technique stops short of all difficulties. The other canvases are equally bold and equally unsatisfactory. They are a portrait of a Spanish dancer, "La Reina Mora," a caricature portrait of Mrs. William Glackens, of which the more charming is "La Loge," which was recently shown at an exhibition of her works in the galleries of Durand-Ruel in New York. This hangs immediately next the Whistler. On the right, centers are made of a charming

(Continued on page 4)



PORTRAIT MRS. GARI MELCHERS
By Gari Melchers

In 102d Pa. Academy Exhibition

Courtesy Detroit Photographic Co.

Powell Gallery.—Exhibition of recent Spanish and Venetian water colors by Herbert W. Faulkner, to January 26.

Pratt Institute.—Exhibition of Paintings by William L. Lathrop, to January 31.

Ralston Galleries.—Works of Art.

Sivadjan Galleries, Paris.—Genuine antiques, marbles, bronzes, jewels and potteries.

Mr. H. S. Henry, of Philadelphia, at Mendelssohn Hall, Friday evening, January 25. Bunkio Matsuki antique Chinese porcelains at galleries Thursday, January 24, 8.15 P.M., and January 25-26, 3 P.M.

Fifth Avenue Art Galleries.—Sale household furniture and appointments from Stryker and other estates—also exhibits from Lewis and Clark Exposition, January 21 to 26; P. M.

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

Any further information or details desired will be furnished by application in person at this office.

The first of the course of lectures on the "History of Painting" given by Alexander T. Van Laer, to the students of the Academy, was delivered last Tuesday afternoon. Mr. Van Laer's talks are illustrated by stereopticon slides of the art works under discussion.

The various classes of the Academy elected each two members to compose the jury of selection for the coming students' exhibition to be held from February 7 to 10, inclusive. The jury consists of: Salvatore Lascari and Hamilton A. Wolf, from the painting class; A. L. Kroll and Lawrence Nelson, life class; Misses Majorie Hood and Lilian E. Wilhelm, women's life class; Misses Margaret Owen and May Owens, still-life class; Alfred Raboch and Aladar Blum, illustration class; T. W. Conklin and Magnus Norstad, the night classes. This jury held a meeting the following day and elected a hanging committee of three, namely: Lawrence Nelson, Hamilton A. Wolf and A. L. Kroll, chairman of both committees.

William E. Prather, representative of the painting class on the students' committee of the Academy, has returned to resume his duties and studies after a siege of illness.

Henry W. Ranger and Childe Hassam have each sent a canvas to the Academy as diploma pictures upon election to full membership as Academicians.

Two scholarships of \$50 each from Mrs. Andrew Carnegie, and Mrs. John C. Eno have just been received by the New York School of Design. Mrs. Reeve-Merritt has also given the school \$500 for the building fund. This fund is now approaching substantial figures, and with a few more contributions the school will be able soon to start work upon the new home.

On January 9 the still life oil painting class of Cooper Union Woman's Art School visited and inspected the large mural design painted by Charles Yardley Turner, who is the instructor of the class, at the Fine Arts Building. This painting is to be placed in the new court house in Newark, N. J. The class also attended the Academy exhibition.

Ruth Gray Ludlow, a graduate, has charge of the Art Department of Wilson College.

Mabel Judson, a former student and graduate, visited the school recently. She is now teaching in Pennington Seminary, N. J.

Elizabeth Curtis, student of the illustration class, has designed two sets of valentines, which are soon to be published.

Benjamin West Clinedinst judged the drawings in the illustration class for the first time this year.

The composition class started Monday. Frederick Dielman, the Art Director, instructs the class.

"French Painting" is the subject of the lecture to be given by Mr. Walter S. Perry in the Assembly Hall of Pratt Institute, Brooklyn, Wednesday afternoon, January 23, at 4 o'clock.

At the regular January meeting of the members of the Art Students' League of New York, Wednesday, January 9, the following were elected to membership: Katye Watkins, Elizabeth Giddings, Constance Biglow, Grace Johnson, May Whitehurst, Emily Dunham, Percy Cowan, G. V. B. Hale, E. L. Chase, R. W. Amich, George Hausmann, Ralph Mulligan, Hattie Saber, Lois Wilcox and Rose Josethson. At the conclusion of the business meeting, over which Robert Nisbet, the vice-president, presided, in the absence of the president, Arthur N. Fuller, the young ladies served Welsh rarebit, and then dancing was enjoyed.

Four promising young artists, three sculptors and one painter, namely, C. Y. Harvey, Edward MacCarten, Herbert Horton and Barry Falkner, sailed last Saturday, January 12, for Paris to continue their art study abroad. Messrs. MacCarten and Horton will remain in Paris, while Messrs. Harvey and Falkner go on shortly to Rome, as they have received the "Rome prize," which entitles them to three years' study there. These men who have already done some fine work here, are all old students of the League, having received most of their training in that institution.

At the West Side Y. M. C. A., 318 West Fifty-seventh Street, during the week between Christmas and New Year's and the week following New Year's, a very fine exhibit was held of original drawings loaned by Scribner's, Harper's and McClure's, with paintings and statuary loaned by the following artists: James E. Kelly, William J. Whittemore, Reynolds Beal, Edward Potthast, Chas. Warren Eaton, Frank C. Matthewson, H. Daniel Webster, Albert Matzke, C. G. Nordell and Miss Ethel I. Chase.

Mr. John D. Pierce, who has been curator of the schools of the Pennsylvania Academy for fourteen years past, has resigned his position in order to devote his entire time to his private business. This resignation will take place on February 1. His successor has not yet been elected.

WASHINGTON.

Interest is now focused in the approaching exhibition of contemporary American oil paintings which is to be held in this city under the auspices of the Corcoran Gallery. With few exceptions the leading artists of America will be represented. Both Mr. Harrison Morris, former director of the Pennsylvania Academy, and Mr. Richard N. Brooke have energetically lent their assistance in the way of soliciting and selecting works, and the painters themselves have given hearty co-operation. The exhibition has, in fact, assumed a national aspect. Mr. Alexander Harrison wrote from abroad, "It is what I have long had in mind. A national Salon at the national capital." Collections were made last week in New York, Philadelphia and Boston, and will be made in Washington next Monday and Tuesday. Three prizes will be awarded: The W. A. Clark prize of \$1,000, the C. C. Glover prize of \$500, and the V. G. Vischer prize of \$250, besides which the Corcoran Gallery hopes to utilize a portion of its income from its endowment fund for purchases. The jury on awards and hanging committee will be composed of Irving R. Wiles, Edmund C. Tarbell, Hugh H. Breckenridge, Frank Duveneck and Richard N. Brooke. The press view and vanishing day will be February 6.

BOSTON.

Boston abounds in art shows this week, for the St. Botolph Club has an important exhibition; Charles H. Woodbury has a fine collection of recent pictures in one of the local galleries, the Joseph Jefferson paintings are in another, the Art Club has two hundred or more paintings and some sculptures on view. Some original etchings by Rembrandt are also shown in still another local gallery.

The collection at the St. Botolph Club consists of twenty-five oil paintings by Boston artists. W. W. Church-

The collection of fifteen water colors by C. H. Woodbury (in a local gallery) are particularly interesting, as examples of what can be accomplished by an artist who understands this difficult medium. The subjects are near-

The paintings by the late Joseph Jefferson are especially interesting in association with this famous man.

CHICAGO.

An exhibition of drawings by students of the School of Architecture of Armour Institute, is being shown in the Art Institute. The work is of a high standard of merit and is the result of a competition for a traveling scholarship prize of \$250. A second prize of \$25 is offered. It has been decided by the Chicago Society of Artists to give over their small exhibition gallery for a continuous series of exhibitions, not only of the work of its active members, but also of the best work of the students of the Institute.

The exhibition of the work of Albert Worcester in the new gallery of the Academy has attracted much attention, both from press and public. About twenty-five paintings are shown by this Detroit artist, one of which found a place in the Paris Salon of 1905.

In Young's new gallery the special exhibition of the week includes several fine examples by Colin Campbell Cooper, J. E. Bundy, Childe Hassam, Ed. H. Potthast and Winslow Homer. At O'Brien's may be seen an exhibition of portraits by Louis Betts. At Roullier's is shown a collection of etchings by Felix Buhot and pencil sketches by Cora Heusner, including portraits of Mrs. Potter Palmer, Princess Cantacuzene (née Julia Grant), and Julia Marlowe. At Thurber's, etchings of the works of B. W. Leader are on view and paintings by Walter McEwen, Aston Knight and Paul Dougherty.

PITTSBURG.

Charles Waltz, who has a studio in the Wabash Building, is painting a number of portraits of prominent Pittsburghers, including Messrs. William M. McKelvey and his brother, James E. McKelvy, John Bindley and Edward Bindley, also James T. Arnold, of Allegheny. Mr. Waltz has a commission from the German Club for a portrait of Carl Schurz.

E. M. Silverberg has just completed a portrait of Judge Joseph Buffington, which hangs in the Wunderly Gallery. In the same gallery is a portrait of L. B. Babcock, by Gorson.

Howard L. Hilderbrandt, of New York is painting a portrait of Miss Mary McCandless, the daughter of Mr. and Mrs. William W. McCandless.

The Durand-Ruel collection of Paris will be exhibited at the Gillespie Galleries to January 26. In the collection are paintings of Barbizon School, modern French impressionists, including Monet, Manet, Boudin and two or three other examples of the old masters.

BUFFALO.

The collection of pictures exemplifying contemporary German painting and now on exhibition at the Albright Gallery, from whence it will go in turn to Detroit, Chicago, St. Louis and Cincinnati, is drawing throngs of art lovers. With the exhibition of modern German pictures from the collection of Mr. Hugo Reisinger now on view at the National Arts Club in New York, these examples of what modern German painters are doing, is a valuable lesson for American artists and art lovers. There are 94 pictures in the display, all selected by Mr. Kurtz, the Director of the Gallery in Germany last summer.

It is impossible in a brief letter to adequately describe the pictures now shown. Mr. Kurtz in a well considered editorial notice in his Academy Notes sums up the main features of the display, and detailed notice must be left until later. This summing up is as follows:

"Upon entering the galleries, one at once is impressed by the tremendous strength of the painters represented. Here is realism interpreted by masters in observation and expression. There is nothing hesitating in the technique of their work. Almost invariably the artist appears to have had a clear idea of what he desired to set forth, has aimed straight for the mark—and has scored a success.

"Not all the pictures are realistic; some of them are highly imaginative and some are exquisitely poetic in sentiment; some are weird, and a few touch upon the uncanny. But every work is pervaded by sincerity, reinforced by capability.

"True color and artistic technique are two predominating characteristics in the collection. These artists are not afraid of paint—or color. They do not economize color. And they use good robust brushes, which they wield with a strong arm directed by a determined mind. There is no 'niggling' in this splendid, enthusiastic work.

It is not expected that some of the broader expressions of technique will immediately appeal to persons to whom it is a novelty, but it is confidently predicted that whoever studies these works—looking at them from the proper visual distance—will sooner or later come under their charm. By broad, simple technique and the juxtaposition of pure colors, strength and effect and luminosity are secured far beyond the possibilities of the old school of minute detail and camels-hair brushes. The painters of theatrical scenery long ago discovered this."

"While the collection of German pictures in the main exemplifies particularly 'advanced' methods of artistic expression, it also includes representation of almost every distinctive school and group of German painters. Here not only are works by members of the Munich and the Berlin 'Seces-sions,' but also paintings by members of the Berlin Society of Artists, the Munich Kunstlergenossenschaft, the new Luitpold Gruppe, and the Scholle. And among the contributors are artists of Dresden, Dusseldorf, Karlsruhe, Stuttgart, Weimar, and various other centers.

"It is hoped that this exhibition may arouse in America interest in phases of artistic effort not yet very much known to our people but which certainly are worthy of attention, and that it may inspire greater interest in the better works of German art than has prevailed in America during recent years. And it is further hoped that many of the pictures in the collection may find permanent places in American art museums or private collections."

PROVIDENCE.

The exhibition of paintings by George W. Whitaker at the Art Club, which opened January 8, is interesting, and shows the versatility of the veteran painter. The place of honor is given to a beautiful picture, "The Oakes," which is one of the artist's masterpieces. Another fine landscape is "The Lonesome Road."

Next week the Rhode Island School of Design will open an exhibition of peasant pottery, which should be of great interest to artists and ethnologists alike.

CALENDAR FOR ARTISTS.

Boston Art Club—Exhibition opened January 4.
Chicago—O'Brien Galleries.—"The Ten," to January 22. Works of Chicago artists, Art Institute. Opens January 30. Closes February 24.
Milwaukee, Bressler Galleries.—"The Ten," January 16-30.
New Orleans Art Association—American Art News Southern Circuit Traveling Exhibition to January 19.
New York National Academy of Design—Winter Exhibition. Closes January 19. Eighty-second annual exhibition. Exhibits received February 27-28. Exhibition opens March 23. Closes April 20.
American Water Color Society—Pictures received April 19. Reception May 1. Exhibition opens May 2. Closes May 20.
Architectural League—Exhibits through January 23. Exhibition opens February 2. Closes February 23.
Pennsylvania Academy—One hundred and second annual exhibition. Opens January 21, 1907. Closes February 24.
Philadelphia Art Club, 220 S. Broad Street, Philadelphia.—An exhibition of works by Charles P. Gruppe; to January 28.
St. Louis—Noonan-Kocian Galleries.—"The Ten," February 4-16.
St. Paul—Minnesota State Art Society. Fourth annual exhibition of paintings, sculpture, etc. Opens February 9. Closes February 16.
Washington—Corcoran Gallery.—Contemporary American paintings. Collections: Washington, January 21. Opens February 7. Closes March 9.

AMONG THE ARTISTS.

Gifford Beal, who recently sold his painting "Storm King" to the Oakland Museum, Cal., is painting the principal mountains along the Hudson. Those which he completes this winter will be on exhibition at Clausen's Galleries some time next month.

Mrs. Agnes McCahill lately made a portrait, in relief, of Arthur Keller, the well-known illustrator, and one of his daughter. Mrs. McCahill has also been at work upon an ideal figure of Christ and a sketch of John Paul Jones.

Charles Edwin Cookman has lately completed a decorative painting called "Autumn." One of his paintings of a street scene was hung at the Winter Academy exhibition.

Miss Ellen Emmett has just finished a bust portrait of Chief Justice Fuller of the United States Supreme Court.

A Buffalo newspaper of recent date says: "Burr H. Nicholls, the painter of scenes in Venice, divorced some years ago by his first wife, Rhoda Holmes Nicholls, is off on a two-years' wedding tour in Spain with a new bride, who was Miss Josephine Lewis, a Buffalo portrait painter. Nicholls and Miss Lewis were married in Pennsylvania. They left last week for New York to embark for Spain. They are accompanied by John A. Lewis, father of the bride, and her brother, Dr. F. Park Lewis. Mrs. Nicholls' brother, Dr. Frederick Lewis, said that Dr. Park Lewis will issue a statement when he returns to New York. Nicholls is sixty-two years of age. His bride is still on the sunny side of forty, a cultured woman, highly educated and clever in portrait painting."

A dinner was given in honor of Frederick S. Lamb on Tuesday night by members of the National Arts Club. The dinner took place in the galleries of the Club, and a number of prominent artists, sculptors and others affiliated with art societies were present. Societies represented included the Architectural League, National Sculpture Society, National Society of Mural Painters, National Society of Craftsmen, and Municipal Art Society.

Among those present were: E. N. Blashfield, Frederic Crowinshield, Frank Vincent Dumond, Colin Campbell Cooper, William T. Evans, William Lamel Harris, Charles R. Lamb, Francis C. Jones, Emerson McMillin, Arthur I. Keller, C. Y. Turner, Miss Juliet Thompson, Spencer Trask and Rhoda Holmes Nicholls.

Frederick W. Kost, who spends three-fourths of every year on his Long Island farm, has returned to New York. In his studio in the Holbein are several interesting Long Island landscapes.

Irving R. Wiles recently returned from Philadelphia, where he spent several weeks painting portraits, among them one of Mr. Cyrus H. K. Curtis, of the Ladies' Home Journal, one of Mrs. Bok and child, and one of Mr. Bok's mother.

Louis Paul Dessar has several interesting paintings in his studio, all Connecticut landscapes, painted in rich tones.

De Cost Smith lately spent two months in the wilds of Montana and Idaho, where he and a friend went to "rough it." As Mr. Smith has been busy, this was his first vacation in two years, and he took the trip for recreation as much as for obtaining Indian sketches.

Mr. and Mrs. Herman Schaus are being congratulated on the birth of a son, who will be named Hermann Schaus, Jr.



THE VALLEY
By Edward W. Redfield

In road Pa. Academy Exhibition

Augustus Lukeman has finished two of the four colossal statutes which he has been commissioned to make for the Royal Bank of Canada, Toronto. The two completed statutes represent "Fisheries" and "Railway." They are now being cut in Georgian marble. The other statutes will represent "Agriculture" and "Mining." The designs for the bronze doors of Royal Bank will also be executed by Mr. Lukeman. Howard Cotton Stone is the architect of the building.

Alethea Hill Platt is this year making a specialty of old houses of England and Brittany, which she studied extensively when last abroad. The kitchens of Devonshire are especially interesting. One of Miss Platt's paintings will be among those sent out by the Water Color Society on its next Rotary exhibition.

Charlotte B. Coman has been invited to send to the Corcoran exhibition at Washington, her painting "A Summer Afternoon" from the Academy exhibition. Mrs. Coman's prize painting "A September Morning" and two other of Mrs. Coman's landscapes are on view at the Macbeth Galleries.

Mr. Deshong, of Chester, Pa., gave a reception Saturday night, January 12, at his home in Edgemont Avenue. Miss Deshong assisted in receiving the guests, who were greatly interested in Mr. Deshong's valuable and beautiful collection of paintings and art objects.

Editor American Art News:

Dear Sir:—Allow me to suggest twenty names which to me appear to stand fairly representative of the best in American Art. I have not included John Sargent in this group, who, although born of American parents, first saw the light in Florence, Italy. Were he to be admitted, he would no doubt be classed at the head of American portrait painters:

Abbey, E. A.	La Farge, John
Alexander, John W.	Maynard, G. W.
Blashfield, E.	Melchers, Garl.
Chase, W. M.	McEwen, Walter
Cox, Kenyon	Ranger, H. W.
Dannat, W. T.	Stewart, Jules
Davis, Chas. H.	Tryon, D. W.
Harrison, Alexander	Vinton, Frederic
Homer, Winslow	Turner, C. Y.
Hassam, Childe	Weir, J. Alden.

I am sure that at least ten artists could be added to this list whose works would adorn the walls of your correspondent's home most worthily. Among them are several who are painting for a future of great renown, and whose art is a rich investment.

A Friend of Art.

New York, Jan. 16, 1907.

PRESS NOTICES NEW ORLEANS EXHIBITION.

The exhibit of the New Orleans Artists' Association was visited yesterday by many lovers of art, and much interest was taken in the voting contest for the painting deemed worthy of being retained here, for the gallery of the Artists' Association. Last evening the vote stood: For "My Neighbors," by F. A. Bridgman, 6 votes; "Spanish Lady and Maid," by F. Luis Mora, 3 votes; "October Afternoon," by H. H. Fuechsel, 3; "The Turkey Hunter," by Irving E. Couse, 2; "Herring Fishers," by Myles T. Collier, 2; "Rosebuds," by Carl J. Blenner, 2. Others receiving 1 vote each were: "A Branch of the Delaware," by G. Henry Mosler; "September Symphony," by George Inness; "Reverie," by H. N. Hyneman; "Isabel," by Sadie A. E. Irvine, of New Orleans; "Love Finds a Way," by William H. Lippincott; "Evening," by Walter Satterlee; "After the Rain," by Ben Foster; "Autumn Evening," by A. J. Drysdale, of New Orleans; "Mother and Child," by Louise Heustis, of Mobile; "Oak Tree," by Arthur Dawson; "Rainy Day," by Childe Hassam; "Rue Chartres Café," by William Woodward, of New Orleans.—New Orleans States, January 9.

The exhibit of the New Orleans Artists' Association was visited yesterday by many people. Much interest is being shown in the voting contest for the most popular painting, each ticket of admission having a coupon upon which the visitor inscribes the name of the painting which is deemed most worthy of being purchased for the Art Gallery of the Artists' Association. The voting will go on every day until the closing date, January 16, when the result will be announced.

Among the oils attracting attention are the following: "Early Morning—Hudson River," Gifford Beal; "At Study," Verplanck Birney; "Evening at Sea," M. De Forest Bolmer; "Burial of Sir John Moore," George N. Boughton; "Lion," William H. Howe; "Reverie," H. N. Hyneman; "Idler's Paradise," Charles A. Needham; "Return from the Chase," David Neal; "Gladys," Irving R. Wiles; "A Daughter of Eve," Arthur R. Freedlander; "Vanity," William Funk; "Red Rose," J. Carroll Beckwith; "September Symphony," George Inness, Sr.; "Evening," Robert C. Minor; "A Coming Storm," A. H. Wyant; "Autumn Oak," F. B. Williams; "Misty Morning," Gustave Wiegand; "Study in Black," Harry Watrous; "November Pasture," Henry Ranger; "Spanish Lady and Maid," Luis F. Mora; "Going to Pasture," Stanley Middleton.—New Orleans Item, January 10.

INDIANA ART NOTES.

An exhibition of the summer work of T. C. Steele, the "dean" of Indiana resident artists, in Lieber's art galleries, Indianapolis, was one of the most successful of the earlier winter season in that city. Twenty-four landscapes, seven of which were sold to purchasers in New York, Minneapolis, Chicago and several Indiana cities, including Muncie, Seymour and Ft. Wayne, made up the display. The exhibition was largely attended. The artist has a beautiful summer home near Brookville, Indiana, called "The Hermitage." The environs of Brookville are picturesque and paintable, and many artists paint there during the summer and autumn.

J. O. Adams, one of the best known of Indiana artists, has recently had a successful display in New York, and did not make his customary exhibition in Indianapolis in the autumn, as all his work was in demand in New York.

The exhibition inaugurating the opening of the Herron Art Institute, Indianapolis, closed December 31. It was the best display of paintings ever given in Indiana and was seen by over ten thousand people, who paid admission. Four pictures were bought by the management of the institution to include in its permanent collection. These have already been noticed in the Art News. Various other exhibitions have been arranged for the months of February, March, and April, and the permanent collection will also be put in place. The future of the Herron Art Institute is promising.

AMERICAN ART NEWS.

Published Weekly from Oct. 15 to May 15; Monthly from May 15 to Oct. 15 by the

AMERICAN ART NEWS COMPANY
INCORPORATED.

Offices: 1265 Broadway, New York

Telephone: 3619 Madison Square

London Office: W. B. Spiers, 26 Maiden Lane, Covent Garden, London, W. C.

Paris Office: F. A. Schwab, 80 Rue de Prony;
Los Angeles Office: American Fine Arts Association, Blanchard Gallery.

SUBSCRIPTION RATES

Year, in advance	\$2.00
Foreign Countries	2.50
Single Copies	.10

Advertising Rates on Application.

Copies of "The American Art News" are now on sale at Brentano's, No. 9 Union Square, this city, and at The Old Corner Bookstore, 27 Bromfield Street, Boston, Mass.

The office of "The American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

From New Orleans, where the exhibition of American pictures organized by the American Art News Company closes to-day, the pictures will go to Tampa, Fla., where, under the auspices of the Students' Art Club of Tampa, the display will open about January 28. The exhibition has repeated in New Orleans the success it met with at Nashville and Atlanta; has been visited by thousands of people, and has done work applauded and appreciated by press and public, in furthering the cause of art education in the South.

Savannah, Ga., will be the city to enjoy the exhibition after Tampa, about February 15, and from there the display will be transferred to Charleston, and later on probably to Richmond or Lynchburg, Va. It will close its travels in Baltimore, Md., in late April.

The voting contest, by and through which the art lovers of New Orleans expressed their preferences, was a marked feature of our exhibition in the Crescent City. The greatest interest was evidenced in this contest, and the result will be announced next week.

In the art world of New York it is either a feast or famine. The two weeks of the holidays were as dull as usual, but the past week has brought so many incidents and events that our columns are crowded this morning and there have been too many happenings to do justice to all. The winter art auction sales have begun auspiciously, and the minor exhibitions crowd one another. Too scant notice has had to be given to the novel and important exhibitions of modern German art in Buffalo and this city now on, and which deserve long and critical mention. This we shall hope soon to remedy.

PENN. ACADEMY EXHIBITION.

(Continued from Page 1)

right, centers are made of a charming portrait by Adelaide Cole Chase; portrait of Rev. Endicott Peabody, by Sargent—a very ordinary performance—whilst to the left, in similar position, are a portrait of a child by Frank W. Benson and John Lambert's unappreciative portrait of Albert Chevalier in the character of "Awkins." Among the more distinguished things in the room are Sargent Kendall's "Mother and Child," which has been purchased for the permanent collection of the Academy; Joseph de Camp's portrait of Dr. Horace Howard Furness; Clifford Addams' portrait of Mrs. Addams, and a nude by Philip Hale of Boston. Hugh H. Breckenridge shows a decorative garden scene with phlox, which looks more natural than his usual somewhat experimental canvases, and a portrait of a Spanish girl. The last three are hung in the north corridor and in Gallery I. In the lower end of Gallery F we have also Cecilia Beaux's portrait of Mrs. John Frederick Lewis, which has most of the bad qualities of Henri's "Matador" and Carroll Tyson's "Mother and Daughter," a very charming and ambitious attempt at an original arrangement, of which the color and composition are the salient features.

Not far off is an interesting canvas—portrait of a child in a bedroom—all in high, uncompromising light—by Joseph T. Pearson, Jr., and on the same wall is Adolphe Borie's portrait of Mrs. Edward Coles.

All the portraits in this vicinity are called to account by the honesty and sincerity of Clifford Addams' portrait of his wife, which relegates them all to a subordinate plane, with the single exception of the De Camp.

A special feature of the exhibition is an entire room devoted to the showing of nineteen canvases by Carl Melchers. These are hung in Gallery B, and make a distinguished and handsome room of unusual character. Mr. Melchers shows a portrait, full-length, of Mrs. Gari Melchers in white satin, with a rose colored scarf thrown over her head, which is reproduced in this issue. There are, besides this, a portrait of a gentleman, Crawford H. Black, portrait of Mrs. H. D. Sheldon, "Constance," "Saint Gudule," lent by Charles Swift, and other well-known and important canvases.

Gallery H is devoted to landscapes in pure color, by Metcalf, Hopkinson, Robert Reid, Childe Hassam, Twachtman, Carroll Tyson and J. Alden Weir. The whole room is very charming, the Weir in particular being a most distinguished portrait of his wife, painted out of doors.

In Gallery I, beside the three Whistlers, are three portraits by William M. Chase: Mrs. Horace Jayne, "The Mother" and "Portrait" lent by Dr. Herbert M. Howe.

Edward W. Redfield is represented in the exhibition of four distinguished canvases, of which the two larger ones, "The Valley," also reproduced in this issue, owned by the Chicago Art Institute and its companion, are amongst the finest things in the exhibition. W. Elmer Schofield's two of similar size and somewhat related subject show very poor in color by comparison as do also the two smaller canvases painted in Giverny by Charles Morris Young. Redfield has clearly distanced all his competitors in this field of landscape painting.

George Oberteuffer shows two landscapes painted in France, which are true to atmospheric conditions there

and deserve mention for their agreeable color as well. Winslow Homer is represented by a good, typical canvas of sea and rocks. Hugh H. Breckenridge has a handsome place for his "Thread of Scarlet," a portrait of Miss Anne Heebner, painted in a rose colored gown lighted by fire-light.

Frisicke, James Hopkins and George C. Aid, the three resident in Paris, show things in similar vein. Of the three Frisicke is decidedly the leader. Julian Story exhibits a full-length portrait of Miss Thompson, Harry R. Rittenberg, one of Dr. Horace Jayne.

Also from Europe comes John McLure Hamilton's portrait of William T. Richards, painted for the Pennsylvania Academy, several bad Alexander Hamilton's, a Frank Brangwyn and several interiors by Walter Gay.

The sculpture is unusually numerous. By far the finest thing shown is Charles Grafly's portrait bust of Dr. Joseph Price, a well-known surgeon of Philadelphia. Its sculptural quality is so marked and its planes and surface modeling and structural fundamentals so well understood that its presence is the best possible criticism upon a great deal of the flimsier stuff shown.

Among the better things is Tonetti's marble figure of a boy extracting a thorn from his foot. Isidore Konti shows pretty nudes, decorative in effect and purpose and remarkable for their facile modeling.

A feature has been made of the collected works of Charles Albert Lopez and Paul Nœquet, both of whom have died within the year. Interesting animal groups are shown by Eli Harvey and Frederick G. R. Roth. The exhibition will be open daily until February 24.

Helen Henderson.

OBITUARY.

Henry Dudley Williams, senior member of Williams and Everett, Boston, died in that city January 1 last.

Col. Isaac Edward Clark, lawyer, editor and art critic, died suddenly in Washington last week, aged 74. He was born in Old Duffield, Mass.

A. L. Frothingham died at Princeton, N. J., on Sunday last, aged 82. He formerly held the Chair of Gothic Architecture in Princeton, but retired several years ago. He was widely known as an art collector. His collection includes many rare vases and other pieces of early Greek pottery. He was considered one of the best judges of paintings in America.

The remains of Mr. Ernest Gimpel, the junior member of the firm of art dealers of E. Gimpel & Wildenstein, New York and Paris, who died suddenly on Monday, January 7, were taken to Paris on La Bretagne, January 10, by his son. The interment will take place to-day or on Monday.

According to the New York Tribune, "Six more aged and infirm painters and sculptors, well known in their profession, in addition to the six recently mentioned in the Tribune, have been forced, through destitution, to ask for help in their struggle for existence, from the Artists' Aid Society. While the board of trustees, of which William F. Havemeyer is chairman, appointed by the Artists' Aid Society and the Artists' Fund Society, is engaged in raising a fund of \$50,000 for superannuated artists, the immediate need of \$1,500 is so great that J. C. Nicoll, secretary of the Artists' Aid Society, de-

cided to make an appeal to the public for the amount."

Through the co-operation of Messrs. J. P. Morgan, Marsden J. Perry, P. A. B. Widener, Benjamin Altman, Edson J. Bradley and other well-known collectors of Chinese porcelains, a loan exhibition of about three hundred remarkable examples of these porcelains will be held at the galleries of Duveen Brothers, beginning to-day, for three weeks. It will include the finest peach-blows and the three finest rose vases in the world; and there will be five vases, which alone are worth \$125,000. A catalogue of the exhibition has been prepared.

Mr. J. Pierpont Morgan has loaned two portraits by Franz Hals, of Herr and Frau Badolphe, to the Metropolitan Museum. They are said to be worth \$100,000 at least, and belong to a group of four by Hals bought in Europe by Mr. Morgan some time ago. They are hung in Gallery 24, which is devoted to the rarest masterpieces in the Museum. It is reported that Mr. Morgan contemplates giving the pictures to the Museum. The two portraits were painted in 1643, when the artist was 64 years old. They are in an excellent state of preservation.

The sale of the Burnett collection of Japanese curios at the American Art Galleries last week realized \$7,807. The Metropolitan Museum was the most conspicuous buyer, its chief purchase being a Satsuma teapot in the shape of a hen, the neck and head forming the spout. The price paid was \$95.

EDITOR AMERICAN ART NEWS:

Dear Sir:—The Academy Exhibition is now about to close with its three hundred, odd, pictures, and the rejected pictures—presumably ten times as many—have all been removed by their unfortunate authors. The "ins" are happy, and no one cares if the "outs" are happy or not.

As one of the "outs" I want to protest—not against any unfairness or even lack of judgment on the part of juries—but against the inaction of those who are responsible for conditions which necessitate the exclusion of many pictures, simply from lack of space.

That the galleries in Fifty-Seventh Street are ridiculously small for an Academy exhibition is well known, and constantly reiterated. That something is going to be done to remedy this disastrous condition of affairs we are informed every few months by the newspapers. But nothing is done, and apparently we are as far as ever from the solution of the problem.

If leading Academicians seriously undertook to establish an adequate exhibition-place, there is every reason to believe that abundant financial aid would be forthcoming. But to put through such an undertaking is a serious matter, involving work and the sacrifice of time and vitality.

Selfishly considered, why should the Academicians make such sacrifices? They would be no better off than they are now. There could be no object except sheer altruism and a disinterested wish to encourage art. Some of them, however, are capable of even such fantastic ideas as these. They are extremely generous and public-spirited men, and it is to be devoutly hoped that they will be able to set on foot, without delay, effective measures for the cure of what is really a grave evil.

OUTSIDER.

Plainfield, N. J., January 15, 1907.

LONDON LETTER.

January 10, 1907.

The winter exhibition at Burlington House, which opens to the public this week, is, as usual, devoted to the work of deceased artists, but in addition to fine examples of the Old Masters more recent painters are included. The fifth gallery is filled with works by the English, Alfred Stevens, Leighton, J. F. Lewes, and landscapes by John Linnell, Sam Bough, Alexander Fraser and Horatio McCulloch. There is also a small but representative group of paintings by the late James Charles, whose "remaining works" are to be shown at the Leicester Galleries next month. The remainder of the exhibition illustrates the wealth of masterpieces still held in British private possession, and here it will only be possible to indicate a few of the more important examples.

In Gallery I. Sir Antonio More's splendid portrait of himself, in black and gray, with one hand caressing a dog, commands special attention, while other works of note in this room are a "Virgin and Child" of Mabuse; Benozzo Gozzoli's "Christ on the Road to Calvary;" Giovanni Beilini's "Toilet of Venus;" a refined "Virgin and Child," by Botticelli; Sebastian del Piombo's "Entombment;" Andrea del Sarto's fine "Holy Family," and an exquisite little "Portrait of a Lady," by Holbein.

In Gallery II. is a fine collection of Dutch art, including a portrait of Hals, by himself, and the same artist's still finer portrait of Admiral de Ruyter. Costumed sombrely in black and white, the admiral is portrayed with a verve and insight into character remarkable even for Hals. Rembrandt is represented by a portrait of his father, "A Boy," held by some to be William of Orange; "A Woman. Known as 'Rembrandt's Cook,'" and finest of all, a "Portrait of an Old Lady." David Teniers, Jan Steen, Albert Cuyp, Ruysdael, Van de Velde, and Van der Heyden are among the other Dutchmen represented. Unhappily the attribution of a number of the exhibits is, to say the least, very doubtful, and to some of these attention will be directed in my next letter.

At the Leicester Galleries is an important exhibition of fifteen oil paintings by the Anglo-Irish artist, Charles Hazlewood Shannon, who must not be confused with the associate, J. J. Shannon. Charles H. Shannon is one of our most poetic painters of imaginative idyls, his pictures being remarkable for their decorative design, soft rich color, and fine quality. They are essentially emotional paintings, akin in mood to what we know as Giovanni's idyls, though with a reference for sea, instead of landscape, backgrounds. C. H. Shannon also excels in romantic portraiture and has won much fame with his beautiful and poetic lithographs, of which a fine collection is always to be seen at the Leicester Galleries.

In the same galleries Messrs. Ernest, Brown and Phillips are also showing a collection of clever watercolors of the South Downs, by Ruth Dollman, daughter of the well-known member of the Royal Society of Painters in Water Colors.

The famous Alfred Beardsley collection of old Chinese porcelain has been brought over from Paris by Mr. T. J. Larkin, and is now being exhibited at his Renaissance Galleries in Bond Street. This is one of the richest collections ever got together in Europe, excelling in those types which are

prized by native collectors, and marvellously varied both in forms and colors. Two large black Ming vases decorated with green and aubergine, one baluster, the other square in shape, are valued at £3,000 and £3,500, respectively, and many other fine specimens of great value come from the famous Marquis and Grandidier collections. There is a market absence of Old Nan-kin and Powdered Blue, which appeal more to European than Chinese connoisseurs, but practically all other types of the finest Chinese porcelain are represented at their best in this unique collection.

IMPORTANT ART SALE.

The first hundred pictures of varied collections belonging to estates and individuals, sold under the auspices of the American Art Galleries at Mendelssohn Hall last Thursday evening, were by American and recent and contemporary foreign artists, and brought a total of \$12,447.50.

"Halt by the River," by Albert Bierstadt, sold for \$500, the highest price of the evening. Ridgway Knight's "The Gossips," went to Knoedler & Co. for \$400, and the same buyers bid in "The Naturalist," by Emile Meyer, for \$345.

At the second night's sale on Friday the attendance was large, and with new important pictures good to high prices were realized.

"The Streamlet," by Daubigny, was one of the first pictures to bring four figures, going for \$2,650, the bidding being enthusiastic at the last. "Pond Among the Willows," by Corot, was sold for \$1,450, while in the Johnston sale in 1893 it brought \$2,300. The Schreyer, "Moorish Sheik and Escort," went to Capt. Delamar, for \$10,000, starting at \$3,000. "Resting," by Domingo, brought only \$490, and at the H. M. Johnston sale it brought \$3,300. A Breton, an unusual pastel, "The Gleaners," started at \$1,000, and was secured by Capt. Delamar for \$4,600.

The total returns of Friday night were \$138,420.

The pictures, purchasers, and prices were as follows:

WATER COLORS.

"Stag Hunt," De Penne; E. Runkle.....	\$100
"Little Mother," Kever; George B. Wheeler.....	280
"Wet Weather," Weissenbruch; J. W. Wertheimer.....	620
"Zaandam," Hobbe Smith; R. Hurry.....	100
"In Mischief," Lambert; Allen C. Clark.....	130
"Departing Guest," Worms; W. A. Marberg.....	195
"Decorative Panel," L. A. Leloir; Mrs. J. O'Connor.....	100
"On a Dutch Canal," du Châtel; S. S. Laird.....	200

OIL PAINTINGS.

"Hillside Farm," J. Francis Murphy; Allen C. Clark.....	\$285
"Seaside Pasture," R. W. Van Boskerck; W. W. Seaman, agent.....	130
"Marine," J. M. W. Turner; Irving Elting.....	190
"Whale Fishing," Van de Velde; Knoedler & Co.....	170
"Wheat Field," E. Lambinet; Knoedler & Co.....	200
"Landscape," Koekkoek; M. Potter.....	110
"Winter in Holland," Van Der Neer; E. Runkle.....	185
"Fishing Fleet," W. G. Bunce; W. Macbeth.....	350
"Frosty Morning," Eastman Johnson; W. O. Whitcomb.....	115
"Winter's Day," J. E. Aubert; Mrs. E. G. Warner.....	295
"Resting," Francisco Domingo; H. B. Babcock.....	490
"Sheep," Jacquet; Hermann Schaus.....	1,650
"Cattle," Troyon; A. Chester Beatty.....	525
"Pasture," Van Marcke; Mr. Wertheimer.....	1,600
"Streamlet," F. Daubigny; Knoedler & Co.....	2,650
"Cows in Pasture," E. Van Marcke; F. Augustine.....	750
"On Shore of Lake," Corot; Senator W. A. Clark.....	1,150
"Landscape," Dupre; Senator Clark.....	2,500
"Pond Among Willows," Corot; Burnett, agent.....	1,450
"He Loves Me, He Loves Me Not," Diaz; Mr. Wertheimer.....	2,350
"Spring Day," Van Marcke; J. R. Delamar.....	950
"Along the Quay," Ziem; Mr. Wertheimer.....	2,550
"Canal at Venice," Rico; Mrs. J. O'Connor.....	950
"Scene in Holland," Clays; Lewis Ralston.....	890
"The Poet," Vibert; H. L. Duffee.....	2,700
"Guardians of Herd," Rosa Bonheur; P. W. Rous.....	1,025
"Cabbage Harvest," Munthe; Jacob Wertheimer.....	250
"A Pastoral," Slegert; J. C. Evans.....	100
"Canal of Venice," J. Saint Germer; C. A. Du Bosch.....	110
"Wash Day," Neuhuis; D. W. Bucklin.....	290
"Picture Book," Kever; Knoedler & Co.....	1,300
"The Sheep Pasture," Theophile De Bock; R. C. & W. M. Vose.....	1,000
"Landscape with Sheep," W. Roelofs and Verboeckhoven; D. W. Bucklin.....	350
"Donnybrook Fair—Before," Erskine Nicol; Fischel, Adler & Schwartz.....	800
"Donnybrook Fair—After," Erskine Nicol; Fischel, Adler & Schwartz.....	800

PARIS LETTER.

Paris, January 10, 1907.

The dullest week of the year at the Hôtel Drouot closed last Saturday. Tapestry and furniture monopolized throughout the attention of the auctioneers. The only paintings disposed of were thirty water colors, by Madeleine Lemaire, which brought 9,467 frs., the highest prices attained being 570 and 550 frs. for "Red Roses" and "Jardiniere of Roses," respectively. At the same sale, an engraving in colors, "The Walk in the Garden of the Palais Royal," brought 1,500 frs. On January 2 a collection of illustrated "posters" by Chéret, Steinlen and other artists of local repute came under the hammer, and only produced 1,200 frs.

M. Nico Jungmann has placed on exhibition, in the Galerie Georges Petit, a series of works representative of life and scenery in Brittany and Holland. Some faces of old persons and children are particularly happy. In the Galerie des Artistes Modernes, M. Alexandre Borissoff, a Russian artist, has on view two hundred and fifty sketches and paintings, all taken from nature in the polar regions and the land of the Samoyedes. Familiarity with the story of the painter's life—a long series of perils and hardships—and a realization of the difficulties overcome in the performance of his work, enhance materially the visitors' appreciation of his pictures.

The intended collection in one room of the Rembrandt paintings in the Louvre, will shortly be an accomplished fact. There are, in all, twenty-two Rembrandts in the Musée, including those in the Lacaze collection. They will hang in a cabinet, continuing the large gallery devoted to the Rubens.

The large nave of the Panthéon will soon be adorned with two marble groups by Antonin Mercié, Marquese and Injalbert, respectively. "The Generals of the Revolution" are the subject of the Mercié group, and "The Orators of the Restoration" are the theme of Marquese's contribution. Injalbert will be represented by "Mirabeau Monument." A "Victor Hugo," by Rodin, may also be added to the art treasures of the Panthéon, but the suggestion is still under advisement.

The Société des Artistes Français has just held its annual meeting, under the presidency of H. Tony Robert-Fleury. The usual reports were read and approved, and general harmony prevailed.

The former pupils of the several branches of the Ecole des Beaux Arts have formed an association of mutual assistance. At the first meeting, M. Bonnat presided, MM. Cormon, Roll, Humbert, Merson and Gabriel Ferrier assisting as vice-presidents. Among several donations to the fund of the association is a gift of 3,000 frs. made by Baron Edmond de Rothschild.

The Belgian papers announce that while a picture dealer named Joostens, transacting business at the Hague, was cleaning some paintings belonging to a private collection of Leyden, he discovered that two of the number were works of Van Dyck. One represents "The Annunciation" and the other "Mary Visiting the Sepulchre." Although these and kindred subjects were seldom chosen by the artist, little doubt prevails as to the authenticity of the paintings.

The new palace of the Academy of Fine Arts in Berlin, the work of the architect Ihne, is nearing completion. It is to be inaugurated by an exhibition of the work of its members, resident and non-resident.

"Off Flushing," Clays; C. K. G. Billings.....	1,175
"Head," Jacquet; Lewis L. Kruski.....	375
"Breezy Day in Summer," Daubigny; A. Tooth & Sons.....	7,500
"Forest, Fontainebleau," Diaz; Hermann Schaus.....	3,800
"Sheep in Pasture," C. E. Jacquet; Scott & Fowles.....	4,000
"Venice," Fritz Thaulow; R. A. C. Smith.....	1,250
"Venice," Felix Ziem; R. C. & W. M. Vose.....	1,700
"Moorish Sheik and Escort," Schreyer; J. R. Delamar.....	10,000
"Harvesting the Poppies," J. Breton; Senator.....	40,000
"The Gleaners," Miles Breton; J. R. Delamar.....	4,600
"Een Boterham," De Hoogh; C. F. Wood.....	1,000
"La Femme au Chat," T. Couture; G. Melchers.....	750
"Dieppe," Fritz Thaulow; Hurley.....	775
"Calling the Ferry," Ridgway Knight; W. McDonald.....	2,050
"Young Kitchen Maids," E. Pieters; C. K. G. Billings.....	1,000
"Magdalena," F. von Lenbach; F. Dessin.....	2,000
"Dancing Lesson," Knopf; S. A. Wertheimer.....	125
"First Aid to Wounded," H. G. P. McGoun; E. R. Perkins.....	400
"Sioux Brave," G. De F. Brush; Knoedler & Co.....	750
"The Falconers," Cesare Detti; Otto C. Heinz.....	600
"Thoroughbreds," Luigi Chialiva; J. C. Evans.....	575
"In the Swing," Madrazo; E. Fischel.....	425
"Flowers," Roble; P. W. Rous.....	400
"Music," Hebert; E. Brandus.....	330
"Admiration," J. J. Honner; Mrs. J. O'Connor.....	1,850
"The Sentinel," J. L. Gerome; W. A. Marberg.....	850
"Old Farm," L. Richet; H. G. Reed.....	170
"Canal San Marco, Venice," W. G. Bunce; George A. Hearn.....	450
"Italian Peasant Girl," A. Harlamoff; S. S. Laird.....	275
"Return from Gleaning," G. Lauege; W. A. Marberg.....	400
"Cavaller," P. Roybet; J. R. Delamar.....	1,700
"Birch Grove," L. Munthe; Mrs. E. G. Warner.....	330
"Beaching the Boat," G. Harquette; Mrs. E. G. Warner.....	300
"Street Scene, Cairo," B. von Ferraris; P. MacCormick.....	1,025
"Musel Gatherers," W. E. Norton; W. A. Marberg.....	325
"His Highness," C. Kahler; F. R. Delmar.....	350
"Butterflies and Fowl," Carl Kahler; T. M. T. Raborg.....	250
"Landscape," G. E. Moore.....	500
"Castro, Monte Carlo," Jean Beraud; J. R. Delamar.....	4,000
"Landscape," A. M. Gorter; Mrs. E. G. Warner.....	180
"Autumn," A. M. Gorter; Fischel, Adler & Schwartz.....	200
"Robing the Madonna," Luis Alvarez; T. M. T. Raborg.....	1,225
"Victim of Coquetry," Eugen von Blaas; J. R. Delamar.....	2,550
"Artist's Studio," Carl Kahler; J. R. Delamar.....	525
"View of Rotterdam," Van Mastenbroek; C. W. Kraushaar.....	610
"Leader of the Herd," Carleton Wiggins; W. Macbeth.....	574

Sales at the winter exhibition of the National Academy, which closes tonight, have been unusually good and the largest recorded for several years. The exhibition has also been well attended. Recent sales, including those made up to Wednesday, are as follows:

"Summer," Charles C. Curran.....	\$1,500
"Soap Bubbles," Lucia Fairchild Fuller.....	1,000
"The Coming Storm," Walter Shirlaw.....	700
"Near the Quarry," Matilda Browne.....	500
"Winter," P. Schmauss.....	350
"The Gray Harbor," Earl H. Brewster.....	200
"Near Skyrle," Charles Veinz.....	200
"Bass Rocks, Mass.," J. C. Nicoll.....	100
"The Terrace," William Thorne.....	25
"Street Scene," Louise Pope.....	25

"The Last Ray," a picture of the plains of Arizona, by Albert L. Groll, which was shown at the recent exhibition held by the artist in the Schaus Galleries, has been purchased by a local collector. The painting represents a vast expanse of desert tinged with the light of the fading sun in the West. It is one of Mr. Groll's recent compositions.

There has been some misapprehension as to the scope of the Fine Arts Department of the Jamestown Exposition. In response to an inquiry, Mr. J. Taylor Ellyson, Governor of History, Education and Social Economy, writes the American Art News as follows:

"We will not have what is technically known as a Fine Arts Exhibit, but we desire to have the finest collection of purely historic art that has ever been exhibited in this country, and anything that will contribute to that end would be of interest to us. Portraits of historic individuals would be especially interesting, and American pictures of an historic nature, either of the earlier or later period of our country, will be much desired."

The second annual exhibition of water colors, pastels, miniatures, and crayons of the Lenox Art Academy will open February 20. Exhibits will be received February 6, 7, 8 and 9. The third annual exhibition of oils and sculpture will be held the third week in March. Dates will be announced later.

EXHIBITIONS NOW ON.

Two exhibitions now on at the Knoedler Gallery, one of recent water-colors by Anthony Dyer, of Providence, R. I., and another of recent portraits by Emil Fuchs, should be seen by art lovers. Mr. Dyer, who now makes an annual display of his water colors in these galleries, and who goes to Europe every summer for study and to paint, strikes a new and stronger note in his work this year. He now shows 36 pictures in the lighter medium, whose subjects are for the most part old and quaint buildings and streets in Caudebec and Cherbourg in Normandy and Zandvoort, Katwyk and Waesland, Holland, and also some garden and other landscape bits in and around sunny Giverny on the Seine. All of these have rich and fine color quality, picturesque composition and good air and light. Especially happy are the "Morning Mists, Giverny," "Normandy of Other Days—Caudebec," "Near Trouville," "Tide-way—Katwyk," "Along Great Canal Zaandam," "Opal Hill—Giverny," "Burgomaster's Gate—Waesland," and "Hauling out Line—Zandvoort." In his Dutch pictures the artist shows, as is natural, the influence of the modern Dutch painters, but his work has an originality notwithstanding. The little display is one of the most attractive of the season.

In the larger gallery are thirteen recent portraits by Emil Fuchs, design for a medal for the Hispanic Society, and another for a marble fountain. The artist's work is not unknown here, as last season he made a striking exhibition of portraits in these galleries. He is essentially a decorative and refined painter, and renders details and expression well. His painting of textures is at times too smooth. The best of the portraits is the full-length seated one of Mr. Sydney Smith, well drawn and delightfully and naturally posed and a speaking likeness. Excellent also is the full-length seated portrait of Mrs. Oliver Harriman, exquisitely refined and notable for the rendering of details of gown and furnishings. The full-length standing portrait of Mrs. J. J. Emery has fine rendering of a filmy gown, but is somewhat stiff in pose. The three-quarter length seated portrait of Miss Marjorie Gould is fresh and true in color. A bust portrait of Henry Wolf, the well-known wood engraver, and painted at night, is too hot in its flesh tones, but is admirably modeled. Excellent is a small bust portrait of Mr. Warner van Norden.

Following the exhibition of water colors by Hopkinson Smith at the Noe Galleries, No. 366 Fifth Avenue, and which will close January 26, there will be a display of water colors by Walter Launt Palmer, to open January 28.

Thirty canvases representing the modern German school, form an attractive exhibition at the galleries of the National Arts Club, the collection being a loan from Mr. Hugo Reisinger. Of note in the present exhibition are two paintings by the late Franz von Lenbach, a portrait of Bismarck, and a striking full-length nude figure, "In Ecstasy," which is given the place of honor in the exhibition. A famous actress of Munich, who was noted for her wealth of red hair, is said to have posed for the lady in "Ecstasy." The figure is beautifully modeled and is partly concealed by a drapery. Franz von Stuck, another artist of the Munich school, is represented by three pictures

of fauns, "Listening Fauns," and two other examples in which fauns are playing lutes. Among the figures, the work of Arthur Kampf, of Berlin, commands attention. His "Man at Work" is well conceived and strongly modeled, and shows a laborer, partly stripped, and carrying on his shoulder a wooden trough of mortar. Other pictures by Kampf include a "Spanish dancer" in easy pose, and a small standing figure of "Christ." Among the landscapes are a Winter scene by Munthe and "Coldberg in Alsace," of fine tonality, by G. Schoenleber, and a water color, depicting a number of bathing boys. The exhibition gives one a satisfactory idea of modern German painting. It will continue to February 1.

The art committee of the Union League Club, and the Club itself, is to be congratulated on the remarkable display which made up its January exhibit in the Club gallery, and which was composed of twenty-three paintings selected from the collection of Senator W. A. Clark. The high quality of every picture shown made the group as a whole not only the greatest that the Club has ever been able to secure, but a revelation to the art lovers of New York. If the pictures owned by Senator Clark ever come to the auction block, it will be a phenomenal sale, for he has not only taste and courage, but the purse of Midas to secure what he covets in the art line.

Some of the pictures shown are very recent importations, notably the Perugino, a lovely and truly characteristic "Virgin and Saints;" the Van Dyck, a half-life-size "Mother and Child," very rich and sumptuous in color, and the Titian "Bathing Scene," a figure composition, and landscape, very beautiful in rendering. The remaining works were all more or less familiar from having been seen in loan collections or the dealers' galleries. Several of the pictures were originally imported by T. J. Blakeslee, and passing through other hands finally came to enrich this wonderful display. Notable among these was the "Portrait of Lady Aberdeen" by Sir Thomas Lawrence, an unusually vigorous work, with a striking color scheme of blue and white; the "Holy Family" of Annibale Carracci, and a typical Gainsborough "Landscape and Cattle." Perhaps the finest picture in the display was the Rembrandt "Lady with Fan," a rarely fine example, lovely in expression, rich in color, and with remarkable rendering of detail. The two female portraits by Sir Joshua Reynolds, those of Mrs. Pradeau and Kitty Fisher, were good and characteristic, the latter the best example. Of the modern pictures, a representative Jules Breton "Fin de Travail," better than the example by the same painter, for which the Senator paid \$40,000 at the auction last Friday; a splendid Corot, "Ronde des Nymphes;" Diaz's "La Mare aux Grenouilles," and fine examples of Cazin, Thaulow, Degas, Daubigny, L'Hermite and Harpignies were the best.

The display struck a note so high that it is to be feared the Club's art committee will find it impossible to repeat it.

Twenty-four portraits and figure pieces by Robert Henri, and a group of eleven marines off the coast of Monhegan Island were placed on view in the galleries of the New York School of Art, 2239 Broadway, on Monday and will continue to January 26 inclusive.

A notable portrait in the exhibition is the full length standing likeness of the late Mrs. Robert Henri, which was awarded the Harris prize at the Chicago Institute in 1906. The portrait is one of the finest in the collection and is a remarkably good example of the skill of the portraitist. The figure is painted against a dark background. The expression of the face is natural and the portrait is considered by friends of the artist's wife, an excellent likeness. Another effective portrait is entitled "Actress in Rose," in which the fair subject is depicted standing full length and attired in a pale rose gown. There are several Spanish types displayed, including "La Trinidad—a Gypsy," and "A Spanish Dancer." Those who are not familiar with Mr. Henri's work as a painter of marines will find much to admire in the small, but interesting transcripts of Monhegan and Man-hana. These rock bound, barren shores and turbulent seas are vividly pictured in this group of marines, and prove that Mr. Henri is not entirely confined by any means to portraiture.

An exhibition of landscapes by A. V. Churchill will open in the galleries on January 26 and will continue to February 9. Mr. Churchill is art instructor at Smith College, Northampton, Mass., and has recently returned from a trip abroad.

The Evening Post in reviewing the exhibition of Italian art now at the Ehrich Galleries, 463 Fifth Avenue says in part: "It is not a large collection, but it includes a few great masterpieces that would dignify any museum, and nearly every piece in the collection illustrates interestingly some of the great qualities of Italian art. Several of the pictures here should be in the possession of the Metropolitan Museum. 'The St. John the Evangelist,' by Liberale de Verona, for instance, is a masterpiece of such magnitude that it would force itself on the attention of any visitor at the Museum, no matter how little learned or interested he might be in Italian art. The picture is one of the finest that Liberale ever painted. It shows half the figure of the Saint, whose face is turned up to the heavenly vision which his hand with a pen, is ready to record in the book lying before him. The influence of Mantegna is apparent in the bold foreshortening of the face and the hand, in the type of the face, and in the sculptural dignity of the drawing. It is an influence that adds a formal perfection that Liberale sometimes lacked in his knotty treatment of the human figure. Another picture of first importance is the 'Madonna and Child,' by Francia, a perfect work in the artist's maturer manner. The tone that unites the contrasting red and green in which the Madonna is clothed is beautifully soft, and the red especially, of a jewel-like deep clarity, is splendid in quality. The abrupt yet, suave contrast of primary colors has the effect, as it has supremely in Bellini, of using colors as sounds are used in music."

An exhibition of paintings by William Sartain has recently been opened at the Macbeth Gallery, 450 Fifth Avenue and will continue until January 26 inclusive. The Sartain paintings comprise landscapes and figures representing scenes in Spain, France and Algiers with now and then a stretch of meadow land in Jersey. Among the pictures of note in the present exhibition are "The First Snow," a work of rare poetic charm, with woodland background and withal an admirable nature study; "The Meadow," a picture of fine tonality and effective clouds; and "The

Cloud," with breadth of green marsh-land in the foreground and soft clouds tinged with the sunset glow. Other pictures in the Sartain group include "The Coming Storm," with strong atmospheric effect; "Meadow on the Loing at Grez," showing cloudy sky, and green fields in the foreground; "The Lone Oak," representing a solitary oak tree silhouetted against a soft evening sky; "The Hill Road," a small landscape gem; "Early Autumn," showing a forest background enveloped in the shadows of nightfall, and "The Meadow," with gray cloud effects. There are harmonious greens in "The Valley of the Oise," and a characteristic Arabian study is "Boutiques Arabes." "The Captive" is an effective example among the figure pieces. Other scenes of foreign lands are "The Cafe Bleu, Algiers," and "In the Mountains of the Basilicata."

A dozen or more portraits by A. Benziger were placed on exhibition at the Brandus Galleries, No. 391 Fifth Avenue, on Tuesday, where they will remain through January 31. These include a replica of the artists' well-known three-quarter length standing portrait of President McKinley, portraits of Mr. and Mrs. Tenner, of Pittsburgh, of Mr. Howard Hinkle of Cincinnati, of Mrs. Lambert of St. Louis, and of several well-known Parisiennes. The artist gets a good likeness and his portraits of men are vigorous and well drawn and posed. That of Mr. Hinkle is especially good. Some of the female portraits are picturesquely posed and good in color. Excessive smoothness and finish are features of Mr. Benziger's work.

Three portraits of children, and two of young women by John da Costa, who has a studio in the Sherwood this winter, are now on exhibition at the Tooth Galleries. The artist is especially happy in his rendition of childhood, and the two full-length standing portraits of the little daughters of Messrs. Egerton Winthrop, Jr., and Victor Sorchan are altogether charming in pose, expression and color. That of little Miss Winthrop is exceptionally good, and has an attractive color scheme—black and red—well carried out. Very effective also is the three-quarter length portrait of Miss Bennet, a young English girl.

One hundred and fifty pictures and sketches by artist members of the Salmagundi Club have been on exhibition in the galleries of the clubhouse at No. 14 West Twelfth Street during the past week, preceding the annual sale at auction, which will be concluded to-night. Many well-known Salmagundians have contributed to the exhibition, and among the pictures shown there are: "Trail to Custer, S. D.," by Frank De Haven; "Arizona Desert," a characteristic little western landscape, by Albert L. Groll; "The Toreador," by Colin Campbell Cooper; "The White Mantilla," a Spanish sketch, by F. Luis Mora; "Sunset in Holland," which one will recognize at once as an example from the brush of Charles Warren Eaton; "October," by R. M. Shurtleff; "Along the Shore," by William Ritschel, and "Moonlight—Newport Harbor," by Reynolds Beal.

Much interest has been manifested in the palette painted by nine artists of the club, which will be sold at auction this evening for the benefit of the electric light fund.

The exhibition of water colors by Herbert Faulkner now in progress at the Powell Gallery, 983 Sixth Avenue.

(Continued on Page 7)

(Continued from Page 6)

is meeting with deserved success and has been well attended. It will continue until January 25. Mr. and Mrs. Colin Campbell Cooper will open an exhibition at the Powell Gallery on February 4 and continuing until the sixteenth, of their recent works, including records and impressions made during their trip abroad, when they visited Antwerp, Brussels and Holland.

The exhibition of paintings by William Langson Lathrop, which opened in the art gallery of Pratt Institute, Brooklyn, on January 5, will continue to January 31.

The pictures shown are examples of the best and most individual modern landscape art. They are harmonious, refined and replete with that intimate knowledge of nature which makes each touch of the brush significant. It is said that the landscape work of America forms its most truly original and characteristic school of art; and, of this school, Mr. Lathrop is a most masterly and unique representative.

Among the paintings are: "Byway of a Village," "Melting Snow in Old Quarry," "Early Spring," "A Neglected Farm," "Old Farm, Primrose Valley," "Coming Storm," "A Turn in the Road," "Golden Afternoon," "September Evening," "Sketch of My Father," "Sketch of G. H. Clements," "On Lumberton Hill," and "Deserted."

WITH THE DEALERS.

After the lull due to the Christmas holidays, the art season is again lively with exhibitions and sales, and the coming week will bring the most important picture sale thus far of the year, namely, that of the thirty remarkably choice examples of the Barbizon masters, owned by Mr. H. S. Henry, of Philadelphia. This unique collection will be placed on exhibition at the American Art Galleries to-day, and will be sold at auction at Mendelssohn Hall by Mr. Thomas E. Kirby on Friday evening next, January 25. A catalogue de luxe, with excellent half-tone reproductions of the principal pictures in the collection, has been issued by the American Art Association. This was compiled by Mr. Kirby and the descriptions of the pictures and most appreciative biographical notices of the "Men of 1830" were written by Mr. Frank D. Millet. The catalogue will be a valuable accession to any art library, and the notices of the Barbizon masters are the best that have been written since those by the late Earl Shinn for the preface of the first Spencer sale in 1878, and which have been quoted by a generation of art writers since that time.

Unfortunately the exhibition of the Henry pictures opens too late this week for extended notice in the Art News, and the pictures will have been sold before next week's issue. It can be said, however, this morning that no such collection of the quality of that of Mr. Henry, and composed of the examples of one school only, and that such a school as the Barbizon, has ever come to the auction block in the United States. The pictures have been chosen with great care and rare taste during a period of twenty years, and come from the oldest and most reputable art houses here and abroad and the most famous sales of the past twenty years.

There are no less than 7 Corots, 3 Daubignys, 4 Delacroixs, 2 Diazes, 2 Duprés, 2 Millets, 4 Rousseaus, 4 Troy-

ons, and one example each of Decamps, Fromentin and Gericault, all of rare quality and importance.

From this morning on until its sale, beginning Thursday evening next, and continuing Friday and Saturday afternoons of next week at the American Art Galleries, the Bunkio Matsuki collection of antique Chinese porcelains, together with some ancient bronze fountains, rare specimens of ancient armor, and old Japanese temple and Palace wood carvings and an important collection of color prints, will be on exhibition.

There was opened yesterday at the K. J. Collins Galleries, No. 8 West Thirty-third Street, an exhibition of English and French oils of the XVIII. Century. This exhibition will continue for some two weeks, and may be succeeded by one of old brocades, a repetition of one made earlier in the season in these galleries, and which met with marked success.

At the Oehme Galleries, No. 320 Fifth Avenue, there are now on view a number of attractive and unusually fine examples of the modern Dutch School. These include a large and strong Mauve—an oil—a cattle piece, very characteristic, an important out-

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door Josef Israels, "Flitting," depicting the removal of a Dutch peasant family on a dark lowering day, full of vigor and life—of his middle period; an interior, with figures, by E. Pieters, as strong as a Neuhuys, and charming examples of W. Maris and Blommers, and the lesser known van Mastenbroek and van Driesten. Other pictures in the Galleries worthy of especial note are a landscape with nudes by Kowalsky, and a misty impressionistic landscape by the American, Ben Foster, iridescent and luminous, and recalling Tyron, Murphy and Childe Hassam—a delightful melange of all three, with no lack of originality all the same.

Chinese jade charms are much in vogue at present and the ancient belief in the efficacy of good luck to the possessor is still strongly impressed upon the minds of enlightened modern humanity. A fine collection of charms and jewels in jade may be seen at Kalddenbergs Sons.

The new and beautiful galleries of Mr. Charles, of London, at Fifth Avenue and Twenty-eighth Street, and also at No. 7 East Twenty-eighth St., are now arranged and are filled with art treasures and appointments. Recently received are superb Georgian candelabras, or torchères of carved

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wood. There are also among a wealth of beautiful things two drawing-room sets of Beauvais tapestry.

A miscellaneous sale of fine furniture and appointments from the Stryker and other estates, and also of an exhibit from the Lewis and Clark Exposition, and to be sold by order of Williams, Folsom and Strouse, will fill the afternoons of next week at the Fifth Avenue Art Galleries. The sale will be conducted by Mr. James P. Silo.

Some Italian Renaissance embroidered banners have just been received at the Kelekian Galleries, No. 252 Fifth Avenue, and also several old embroidery pictures and fine tapestry panels. All last week the flag of Persia flew at half mast in front of the galleries on account of the death of the Shah, and the portrait of the dead ruler, the frame draped in black, was shown in the windows.



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